

NEWS AND COMMENT OF CONCERT AND OPERA

"Pilgrim's Progress" as a Miracle Play

The Cantata Which Edgar Stillman Kelley Has Made From a Semi-Dramatic Arrangement of English Classic

Recently there has come from the presses of the Oliver Ditson Company, of Boston, the score of Edgar Stillman Kelley's "musical miracle play," "The Pilgrim's Progress," which is to have its first performance at the Cincinnati Festival, early in May, under the composer's direction. The text is arranged with evident care for the picturesque values of Bunyan's story, and the composer has taken the opportunities thus given him to write some of his most richly tinted music. By all odds the work is interesting, and the reports from Cincinnati will be watched eagerly by those to whom the coming of a good cantata is more than a casual incident.

Mr. Kelley calls his work a "miracle play" because, as is evident from his prefatory note, he would really like to see it performed on the stage. He confesses that he had long entertained the project of writing music to illustrate scenes from "The Pilgrim's Progress." Doubtless he has pondered, as many another artist has, over the fine language of Bunyan's allegory and its possibilities for dramatic performance. "Stage versions" of the work have been made and noted ere this, and Bernard Shaw is on record in one of his most eloquent essays as asserting that Bunyan's prose is finer, from the point of view of the practical theatre man, than the verse of Shakespeare. Certainly he who keeps a special niche in his heart for Bunyan's English has a special appreciation of the genius of our language which is not given to all. That Mr. Kelley should have an initial enthusiasm for this language is first evidence that he worked with sincerity.

The composer adds that he was

happy to come upon the stage arrangement made by Elizabeth Hodgkinson, which he has used as the basis for his music. "In treating the highly imaginative creation of John Bunyan in the form of a medieval mystery with modern musical coloring," he says, "opportunity was afforded for composing a work without the limitations of the oratorio tradition, on the one hand, or the paraphernalia of the opera on the other. The possibility of ultimate stage production was, however, kept in mind by the composer, although the work will be known chiefly through concert performance."

Stage performance for this work is quite practicable, though how desirable it may be only the event will show. Miss Hodgkinson has arranged her story in three "acts" or "parts" and seven "scenes," retaining much of Bunyan's language for her text. In the first part, Christian hears the voices of Doom crying in the City of Destruction that the day of the Lord cometh. After listening to the expostulations of his neighbors, he heeds the advice of Evangelist and starts on his journey for the Celestial City. At the Wicket Gate he receives the encouragement of the Celestial Voices, and puts on the Armour of God. Thus strengthened, he proceeds to the Valley of Humiliation, where he meets the fiend Apollyon, whom he overcomes in single combat.

In the second part or "act" Christian meets with the temptations of Vanity Fair. The tradesmen offer him their vain wares. Mr. Worldly Wise-man and Mr. Money Love advise him to desist from his journey. Atheist seeks to shake his faith, and Madame

Bubble seeks to practise upon him her sorcery. When he spurns all their beguilements, he is driven out from the vicious city.

In the Delectable Mountains, to which Christian has in the third "act" attained, Hopeful and the Shepherds join with the Celestial Voices in singing of the goodness and majesty of the Lord and of the beauty of His City. Thus encouraged, Christian crosses the River and proceeds to his goal. Here he is greeted by the angel with the benediction, "Blessed are they that do his commandments." The gates are opened for him, and Christian and his comrades are greeted with the full chorus chanting, "Well done, good and faithful servants!"

At best, in stage performance this work would be a masque rather than a drama, for there is little dramatic action conformable to the requisite "conflict of wills." But there is not a little "stage business," especially in the scene of Vanity Fair and that of the fight with Apollyon. There is likewise abundant opportunity for resplendent stage pictures, which should charm the eye even when the action does not occupy the mind.

Still, as Mr. Kelley well knows, the work is likely to be given ninety-nine times in "concert form" to once after the manner of drama. And he has taken pains that it shall conform to all the conditions which surround the performance of cantatas in America. He has so devised his score that the bulk of it—the first and third parts—may be sung in a church by the regular choir, with its soloists, to the accompaniment of the organ. From these proportions up to those of the most impressive festival performance, such as that promised in Cincinnati, the work will be found easily adaptable to any resources at hand. Such flexibility is altogether praiseworthy where it is possible, for all too many works are born to bluish unsuccess because of the excessive demands they make for their performance.

Mr. Kelley has written for this score his most melodious and warm-blooded music. Often it utilizes chromatic procedure to a marked degree. There is much that is dramatic and picturesque and "atmospheric" in the scenes in the City of Destruction and the Valley of Humiliation. Some of the chorales, with freely modulating harmonies, are most impressive. In the section denominated Vanity Fair, Mr. Kelley, the gifted composer of light opera, is seen in his own element. The sprightly arias of Mr. Worldly Wise-man, Mr. Money Love and Madame Bubble are admirably written. The choruses are lively in the extreme. And, lastly, the finales of the first and third parts are splendidly broad and sonorous. Altogether, this is music of marked dignity, fresh invention and intricate resource, easy for layman to grasp and enjoy at first hearing, and also well repaying the attention of the musician.

The Rialto orchestra's overture this week will be Svendsen's "Carnival in Paris," with Hugo Riesenfeld and Nat. W. Finston conducting. Eleanor Francis will sing "Floods of Spring," by Rachmaninoff; Carlos Mejia will be heard in "Spirito Gentile," from "La Favorita," by Donizetti, and the full chorus and orchestra will give the Waltz Song from "Faust."

Music Notes

For his fifth and last concert of the New York season, which will take place in Carnegie Hall, Saturday evening, March 23, Modest Altschuler, conductor of the Russian Symphony Orchestra, has divided his programme equally between Russian and American composers. The soloist on that occasion will be John Powell, the American pianist-composer. Two of Mr. Powell's numbers will be heard here with the orchestra for the first time. His "Rhapsodie No. 1" for piano and orchestra, is an entirely new composition and will be given its first public hearing. His suite "At the Fair" (sketches of American fun) was first written for the piano alone. It was heard in New York a few weeks ago when he played at a concert in Aeolian Hall for the benefit of the American Friends of Musicians in France. On that occasion it was well received. When Mr. Altschuler first heard this work he urged Mr. Powell to orchestrate it. This he did and it has been played by the Russians on many occasions during their tour. The other number that will be heard in America for the first time will be a Russian folkloric number, "The Fire Bird." This is from the pen of Tscherepnin. The closing number will be the ever favorite Tschaiowsky "Symphonie Pathétique." Ever since the Russian Orchestra was formed—fifteen years ago—Mr. Altschuler has never failed to give this number in New York. He has kept this symphony until the last concert, as it marks the twenty-fifth anniversary of Tschaiowsky's death.

The Schola Cantorum of New York, Kurt Schuler conductor, will give its second and last concert of the season at Carnegie Hall on Tuesday evening, April 9. The programme will consist of American folk music, a Slavonic song cycle, favorite Russian folksongs and ballads and songs by Finland's greatest composers.

The only appearance of Eugen Ysaye takes place in Aeolian Hall on the evening of March 28, when the Belgian violinist will assist Miss Victoria Boskio, the young Russian pianist, at her annual New York recital. The feature of the programme will be the Beethoven "Kreutzer" sonata. Mr. Ysaye has played this famous number every time he has appeared in this country. Among those with whom he has appeared are Busoni, D'Albert and Pugno, but this will be the first time he has ever had a woman at the piano. The other number in which he will assist Miss Boskio will be the sonata for violin and piano by Sylvio Lazari. This composition was dedicated to the violinist. Miss Boskio will open the programme with the Etudes Symphoniques, by Schumann. She will also play the Nocturne, C minor; Prelude, F major, and the Scherzo, B minor, by Chopin.

An overture, "Comes Autumntime," by Leo Sowerby, the twenty-three-year-old American composer, now in Camp Grant, heads the programme of the concert to be given by the Symphony Society of New York, Walter Damrosch, conductor, this afternoon at Aeolian Hall. George Barriere, flutist of the orchestra, is the soloist and will play Widor's Romance and Scherzo. The

symphony is the Beethoven Second, while the second half of the programme is devoted entirely to Wagner. Mr. Damrosch's concert arrangements of the Processional of the Knights of the Holy Grail from "Parsifal," the Love Music and Brangäne's Warning from "Tristan," and Brunnhilde's Awakening and Finale from "Siegfried" will be played, besides the Dance of the Apprentices from "Die Meistersinger."

The Symphony Society's final pair of concerts of the season will take place on Saturday evening, March 16, in Carnegie Hall, and Sunday afternoon, March 17, in Aeolian Hall. The same programme has been selected for both concerts, with Josef Hofmann playing Chopin's E minor concerto and the Chromatic for piano with orchestra by Dvorsky. The only work for the orchestra alone on these programmes is Elgar's Symphony No. 1 in A flat. The total proceeds of the Saturday evening concert will be devoted to the American Friends of Musicians in France, which has been organized to bring financial help to the musicians in France and their families who were made destitute by the war.

Of Palestrina's "Stabat Mater," which leads the traditional Part I, a programme note remarks that if "the human note" is to be found in any of the Latin master's works it is in this one, in which is described the Virgin Mother's grief and the Christian's appeal for salvation through the sacrifice of her Son. Written for soprano, some alto and tenors, the work has been likened to "a song in the blue ether by voices of angels."

To the ancient hymns of the Church are added Lotti's "Crucifixus," Bach's motet, "Sing Ye," and a modern "Ave Maria" of Bruch. In Part III a group of secular pieces includes Brahms's "Where I Go" for six voices; Elgar's two choral songs, "The Shower" and "Serenade," and Rimsky-Korsakov's unfamiliar Russian song, "Farewell, Carnival." An old Netherland "Hymn of Thanks" will conclude the concert, and with it both the Musical Art Society's festival season and Dr. Frank Damrosch's quarter centennial as its leader.

Musical Art Society

Both the "Star-Spangled Banner" and the "Marseillaise" are shortly to be heard here in versions said to have been diplomatically harmonized by Carlos Salzedo recently for a war-time international occasion in Canada. These national anthems will precede the singing of songs from the French battle-

AMUSEMENTS

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and her pupils in Greek and Latin—Pantomime, Creations of the ORCHESTRAL SOCIETY OF NEW YORK. Few Seats Left. Apply Early Monday Morning. Box Office and Ticket Agencies. Carnegie Hall—TO-MORROW at 3:15 P. M.

METROPOLITAN-TUESDAY

BRILLIANT OPERATIC CONCERT. GEORGE BARKANOFF, MABEL FAY, GRACE HOPKINSON, LOUISE HOPKINSON, SACHA GORDON, FLORENCE MACHET, GIOVANNI MARTINELLI, L. LUDWIG, MURATOFF, ALICE CHILLES, LEO ORNSTEIN, HELEN STANLEY, RICCARDO STILAN, CLARE, NAHAN, FRANKO, ORCHESTRA, 15th COAST-ASTLEY BAND. National War Savings Benefit. Tickets 50c-\$2.50. Now.

CARNEGIE HALL, 8:15 Tuesday Evening, March 12th.

REQUIEM By Antonin Dvorak. Choir of the Cathedral of St. John the Divine, assisted by Orchestra from the Symphony Society of New York. Miles Farrow, Conductor. In aid of the Missionary and War Relief work of the diocesan auxiliary of the Cathedral.

Boxes, \$50 and \$25. Parquet, \$5, \$3, \$2. Dress Circle, \$1.50, \$1. Balcony, 50c, 25c. On sale at the Box Office or by applying to Miss Martha Maynard, 129 East 54th St.

SKY FIGHTERS

A thrilling French official exhibition, 129 Park Ave., from 10 to 11 P. M. Daily, including Sunday, 10 to 11 P. M. Admission, 50c. Soldiers in uniform free. The Anderson Galleries, Park Ave. and 56th St.

Salzedo Harp Ensemble

Greta Torpade, Soprano. Dir. Catharine A. Bampton, 35 W. 29th St. Aeolian Hall, March 28, 8:15. VICTORIA BOSKIO—Pianist. EUGENE YSAIE—Violinist. Featuring Kreutzer Sonata. Prices 50c to \$2.00.

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AT CARNEGIE HALL To-night at 8:30 Tickets 50c to \$2.00 at Box Office. Management Leo Keedick, 437 5th Ave., N. Y.

CARNEGIE HALL SUNDAY MARCH 17 at 3.

Farwell Violin Recital by EDDY BROWN. Aeolian Hall, Thurs. Eve., Mar. 12, at 8:15. Last Subscription Concert. FLOZALEY. Tickets 50c to \$2. Management Louisa Charlton.

BAUER

AEOLIAN HALL, Wed. Aft. March 20, at 3. PIANO RECITAL. Management Louisa Charlton. Aeolian Hall, Thurs. Eve., March 21, 8:15. Last Subscription Concert. FLOZALEY. Tickets 50c to \$2. Management Louisa Charlton.

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AEOLIAN HALL, Wed. Aft. March 20, at 3. PIANO RECITAL. Management Louisa Charlton. Aeolian Hall, Thurs. Eve., March 21, 8:15. Last Subscription Concert. FLOZALEY. Tickets 50c to \$2. Management Louisa Charlton.

GODOWSKY

Benefit N. Y. Sun Tobacco Fund. Mgmt. Haensel & Jones. Aeolian Hall, Mon. Ev., Mar. 18th, at 8:15. RUSSIAN SONG RECITAL BY JOSEF STRANSKY. Conductor. Tickets 50c to \$2. Now at Box Office and at Musical League of America.

MACBETH

AEOLIAN HALL, Sat. Aft., Mar. 16, at 3. PIANO RECITAL. Management Louisa Charlton. Tickets at Box Office. Mgt. Daniel Mayer.

The Work of the Music School Settlement

Institution Directed by Arthur Farwell Gave Lessons to More Than One Thousand Pupils Last Year

Arthur Farwell, director of the Music School Settlement, gave an impressive demonstration of the dimensions of his work at the annual festival concert Wednesday night. We say "dimensions" because the work itself and the fruits of it are not to be seen in a large exhibition in a large auditorium. The work goes on day after day, from morning to night, in the twenty-five tiny lesson rooms at the settlement, on East Third Street, where the thousand pupils get their instruction at a merely nominal cost. The fruits of the work can't be held up for exhibition, being intangible things, like hope and courage and imagination and beauty brought into laborious and outwardly drab lives.

It is embarrassing to the directors, the fact that these values are intangible. What can they say in their annual report to inform the many generous supporters of the school of the results produced by their money? An ordinary settlement has an easier time. Its report would show that so and so many children had been clothed out of settlement funds in the fiscal year just past; so and so many babies had been given baths, and so and so many persons nursed through such and such sicknesses. This is intelligible. These are obvious utilities and need no explanation.

But down at the Music School Settlement they are dealing in airier stuff, if the directors sought to itemize the ultimate product of their efforts and expenditures they would have to do it something like this:

"Item. One smile on Yetta Goldstein's face."

"Item. One moment of restful forgetfulness to Yetta's mother, in spite of the knowledge that the eviction notice was coming the next day."

"Item. Thirty simultaneous thrills of mutual friendliness the day the junior orchestra all played in tune."

"That is what you are up against when your institution is turning out commodities that have no commercial rating. Smiles, forgetfulness and friendliness somehow don't itemize in annual reports."

Accordingly, the annual report of the Music School Settlement is confined largely to such statements as that 34,772 individual lessons were given in the past year to a student body of more than a thousand, composed of fifteen nationalities; that 2,500 readers used its circulating library, which contains 7,500 compositions and 2,250 books; that with nearly 100 teachers on the

staff there were still 270 applicants for lessons who could not be accepted at the beginning of the present year; that lessons cost from ten cents for class and theory instructions up to fifty cents for personal instruction on instruments and that a considerable number of those who cannot afford to pay are taught free of charge from the proceeds of certain scholarship funds. Finally, it is shown that since the payments made by the pupils for their lessons cover only about a quarter of the expense of the institution (including its very considerable social work in the neighborhood), the settlement appeals once more to the generosity of sympathetic friends for financial support.

So far annual reports can go. But they have to stop short of poetry. Hence they have to stop short of the final truth concerning the Music School Settlement. For the work of Mr. Farwell's institution is the putting of poetry into the lives of a thousand families.

It may, Mr. Farwell fears, be classed at the present time as a "non-essential industry." And Mr. Farwell resents this classification, being sure that, after food, clothing and shelter, music is one of the primary necessities of life. Americans are a little too apt to find a place for music only after the "important" things are taken care of. At least, those who don't care especially for music insist nowadays that it is "non-essential," like the small boy who will give up olives for Lent.

But just now, says Mr. Farwell, music, instead of being less essential than usual, is more. It is proved by the constant stream of appeals that come to the Music School Settlement for musicians to play for patriotic rallies, war thrift meetings, Red Cross gatherings and many other sorts of meetings intended to aid the war. One very prominent banker some weeks ago publicly mentioned music as a non-essential industry. Only a few days afterward a certain war charity made the usual appeal to the settlement for music for one of its meetings. And on the letterhead was the name of the prominent banker.

So the Music School Settlement has simply been established in a typical community of Manhattan to offer thoroughly good musical instruction to those who want it at the most moderate prices. (The prices would be insisted on even if there were a mint of money behind the settlement, because prices have an excellent moral effect, convincing the pupils that they are not the recipients of charity.)

AMUSEMENTS

CARNEGIE HALL TODAY (SUNDAY) at 3.

JOSEF HOFMANN. CARNEGIE HALL, SAT. AFT., MARCH 23, at 2:30 LEOPOLD AUER

WANDA BOGUTSKA STEIN at the Piano. PROGRAMME OF OLD MASTERPIECES. TICKETS 75c, \$1.00, \$1.50, \$2.00, \$2.50. ON SALE AT CARNEGIE HALL (STEINWAY PIANO).

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ALMA EFFREM. GLUCK & ZIMBALIST. PRICES 75c, \$1, \$1.50, \$2.00 AND \$2.50. TICKETS AT HIPPODROME BOX OFFICE MONDAY, MARCH 18. Mail Orders Now—(Knabe Piano).

AEOLIAN HALL, MONDAY MARCH 18, at 8:30. SONG RECITAL BY LAMBERT MURPHY. Aeolian Hall, To-morrow Aft. at 3. SONG RECITAL. LAMBERT MURPHY. Tickets 50c to \$2. Management Louisa Charlton.

TO-NIGHT EDDY BROWN

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